

Tobe Hooper
- January 25, 1943

- Willard Tobe Hooper is born to Norman William Ray Hooper & Lois Belle (nee Crosby), after Tobe's mother goes into labor at either the Paramount Theatre watching Mildred Pierce or the Austin State Theatre (Perhaps watching another Tony Curtiz film) & has to be transported straight to Seton Hospital

- Early Childhood (1946 - 1957)

- Tobe recalls having watched movies regularly starting around the age of 3, going to the various theaters around where his parents owned hotels

- Tobe's dad owned a hotel in San Angelo which is said to have had a movie theater located there

- The 1st hotel he would live in was at the corner of 7th & Congress, Austin's Capitol Hotel, where he would be surrounded by 4 theaters:

- The Capitol
- The Paramount
- The Queen
- The State

- Tobe's dad owned "The Terrace"
- Now the Austin Opera House owned by [illegible]

Films Tobe saw as
a child:

Scaramouche

Mildred Pierce

The Maltese Falcon

Immediately after school, Tobe would go to the movies & watch 2-3 films a day, running from one theater to another

When Tobe moved from Dallas to Austin he got to UT

"The audience there was very verbal. They would attack Hollywood films. They would boo & cheer & scream at the screen. I immediately adapted to that environment

Parents divorce
in late 1952-53

- Early Childhood

- a few sources say Tobe discovered his father's 8mm camera and directed his 1st film at the age of 3 also, though Tobe has also claimed it was at age 5, 8, or 9 when he procured his family's Bell & Howell 8mm camera (WWII ~~Surplus~~ ^{Army Surplus})
- Tobe's claimed that even before he gained access to the camera, he was already directing at age 3 or 4, or 5, having his mother shoot, while using his cousins as actors
- Before the age of 10, Tobe would buy an 8mm camera of his own & had already made dozens to hundreds of home movies
- In the 1950s, Tobe fell in Love with EC Comics at age 7
- Tobe also found new hobbies in magic & chemistry ~~around~~ ^{around} this time, having seen Dr. Neff's Magic & Horror Show
- After his dad helped him get started, taking Tobe into Houston where they had a professional magician's shop, Tobe was able to get his magic act booked at birthday parties & eventually Austin area schools where he got paid to perform tricks for other children

Tobe saw Night of the Living Dead in Austin

Last House on the Left was playing in San Antonio, but he hadn't had a chance to see it

- Had he seen it prior to TCM, he says he would have NOT used a chainsaw in his film

Tobe loved European cinema, the surreal of Fellini - He went toward art movies

'There is definitely a European sensibility in [The Texas Chain Saw Massacre].'

Also influenced by some American directors

- Kubrick & A Clockwork Orange (the behavior of the characters + humor)

- John Frankenheimer Seconds

- Early Childhood

- Tobe's parents get divorced, & initially Tobe went to go live with his mom in Palestine, Texas, where they lived in a hotel they owned there
- Tobe's father went to go live in Baton Rouge, Louisiana, which Tobe would visit
- In Palestine, Tobe would begin to make his 1st "real" 8mm films in Middle School
- At his school, Tobe turned in an 8mm film he made for an assignment in his Science class so that he could explain everything through film instead of an essay. Tobe
- According to Tobe, they kept his film & projector in the classroom & started showing it to every class period
- When Tobe heard his classmates in the lunchline talking about his film, he knew he wanted to be a director
- One of Tobe's friends from school became Tobe's "producer", obtaining 8mm film for Tobe to shoot with by going to the local drug store & stealing it
- There was a bully who used to pick on Tobe in school in Palestine, but when Tobe became known as the filmmaker at his school, the bully wanted to be in one of Tobe's films - So Tobe & his producer filmed him while they tied him to a bed frame & gave him a spanking with a metal wire

1957 - 1959

- At home while Tobe was living with his mother in Palestine, Tobe's mom gave him a spare room which Tobe turned into a laboratory, where Tobe apparently kept a chemistry set complete with beakers, flasks, & lab glassware, to live out his mad Scientist dreams
- Later on, when Tobe would shoot his 1st 16 mm film titled, *The Heir of Frankenstein*, what I think may be Tobe's chemistry glass is seen being used as a background set prop in one of the behind the scenes photos taken
- Tobe would make that film in Baton Rouge, having moved there temporarily to take care of his father who was sick with cancer
- Tobe's Frankenstein film was ostensibly a High School production/project orchestrated by Tobe, but the film ran out of money 3/4 of the way into filming
- LIFE Magazine published photos of the high schoolers on set in 1959

all 1959

- Tobe & his father move back to Texas, this time staying in Grand Prairie, near Dallas, where Tobe's dad managed the Lennox Hotel
- Besides helping his dad run the hotel, Tobe got himself a job at the KFJZ television station in Fort Worth, all while attending the local Grand Prairie High School where he took drama & acting classes
- Tobe soon puts together another production consisting of a crew of 6 of his fellow Grand Prairie High classmates for a film called "Blue Nights"
- Sometime between starting production on Blue Nights & the end of the year, Tobe starts a new project, a film called The Abyss, which would be the 1st of any of his films to have any kind of budget - \$1,100, \$700 of which was given to Tobe by his dad
- This time, Tobe would finish the project, though only "about 20 people" saw the finished film (which was only about 30 min long)

-1960

- Tobe sees Alfred Hitchcock's "Psycho" at a Dallas movie theater, which left a great impression on him

2 days after Tobe's father dies, strange events occur in the house

- Glassware in Kitchen exploded one night
- Glassware was replaced, but 2 days later it exploded again
- Tobe was awakened one night by his father's spring-loaded rocking chair 2 nights in a row in living room
- lasted 2 weeks

April 21, 1961

- Tobe's father dies of cancer

July 13, 1961

May 17, 1961

- Marriage to 1st Wife

- Tobe, having moved back to Austin, is involved in a fatal car crash which results in the death of one of his best friends, who was driving (Betty) ~~Steen~~ Smith
- Intersection of Grover Ave. & Ruth Ave.

Fall 1962

- Tobe enrolls at UT for the new film dept. which just had 2 individuals, no film equipment, located in what would be UT's Radio-Television - Film Dept., run by Shields Mitchell & Robert SchenKkan

- When Mitchell quit, Tobe automatically got his job, teaching himself to use their only Auricon film camera with 1,200 ft load, shooting footage around the University campus
- SchenKkan was the general manager of Austin's PBS station, KLRN, & then chairman of the Public Broadcasting System
- He & Tobe maintained a good relationship, with Tobe visiting him 3 or 4 times a week

1962 - 1964

- At some point Shields Mitchell, Tobe's UT film instructor, quit & Tobe effectively took his spot, as he was the 1st & only film student in 1962
- Toward the latter half of the year, Tobe started making industrial films, just prior to President Kennedy's assassination in Dallas during November of that year
- A small commercial movie house that was known as Spicewood Films existed on Spicewood Springs Rd. in Austin, run by a gentleman named Lon Fitzgerald, who ran the company all by himself out of his home garage which he converted into a studio
- Tobe approached Mr. Fitzgerald one day & convinced him to hire him

1962 - 1964

- While still effectively learning how to be a filmmaker at UT, shooting hours of daily footage around campus, Tobe began working part-time shooting industrials around town, notably being employed to shoot footage for insurance companies
- The footage Tobe shot would end up as little short films depicting horrible hypothetical scenarios that would show prospective customers why they needed life insurance
- These short films that Tobe helped to create for the company would be carried by the business' door-to-door insurance salesman along with a Fairchild 8mm projector in an attache case

1962-1964

- After making nearly 50 of these 20-min insurance sales pitch fear-mongering films, Tobe recieved a phone call from the President of the Company, who Congratulated Tobe on his good work, telling him that his morbid shorts had helped tremendously to boost sales of Policies
- Before ending the call, the company President would throw in a suggestion that Tobe start researching the local obituary columns in order to shoot footage of real funerals with genuinely grieving relatives caught on camera
- Tobe had been uncomfortable with the job from the start, but this was just too far, with his conscience getting the best of him. Tobe quit but to his surprise his former boss called back

1962 - 1964

- Now, With his former boss as a financial backer, allowing for a budget of \$7,500 to work with, Tobe began creation of what would become his 1st film, a 10-min slapstick comedy known as The Heisters - Tobe's 1st attempt at making a widescreen 35mm picture in glorious Technicolor (technically Techniscope)
- The making of the film would see Tobe making a brief trip to Hollywood, CA (for what I believe was his first time), taking the film to Technicolor & mixing the sound at Todd/AO, where he met & became friends with famed sound mixer Buzz Knudson, who was then busy mixing the sound of My Fair Lady. Sound Budget was \$700
- Buzz went on to be President of Todd/AO

1962 - 1964

- Buzz Knudson & Todd/AO
Were also responsible for
introducing Tobe's film to the
Academy Awards for consideration
in the Short Subject Category, mailing
in the film's entry
- But According to Tobe, the Academy
had a special requirement of having
played a certain amount of time in
order to qualify. Apparently, the
Heisters did not meet this requirement
with its play date originally occurring
3 days before the end of the year
according to Tobe - Though the
film officially Premiered in Austin
at the Varsity Theater on May 18,
1965
- Tobe besides directing would also
pen the film's Script with assistance
from Michael England

962-1964

- While filming the Heisters, Tobe would meet the Perryman brothers, Ronald & Louis, who would both work on the film with Tobe shortly after younger brother Lou gets out of the Service
- Ron Perryman would go on to be Tobe's main collaborator for the rest of the decade

Reserved
for
The Heisters

- 1964 - 1966

- After The Heisters, Ron & Tobe stuck together & continued their creative collaborations, which brought Tobe's next short film, Down Friday Street, which Tobe & Ron 1st shot sometime around 1965
- Down Friday Street would also see Tobe collaborating with future Art Director of Chain Saw, Bob Burns. Bob & Tobe met earlier that year in '65 at a local Austin Wrap Party for some small stage productions
- According to Bob, besides the footage of the demolition in Austin, some was shot in Dallas
- The film caught the eye of Richard Kidd, a former cameraman at LBJ's KTBC Station who teamed up with co-worker Gary Pickle to form their very own film production house Motion Picture Productions

-1965-1966

- Tobe & Ron are recruited by Richard & Gary with the 4 serving as equal partners for the rest of the decade
- MPP would put out Tobe's creative works in the 60s, starting with Down Friday Street in '66, but then Tobe would also shoot many industrials & commercials still, with MPP being the first real production house that Austin was familiar with
- Richard was the "Brains" & salesman of the group according to Tobe. Once Ron & Tobe came on board, the company changed its name to Filmhouse

1965 - 1967

- With Filmhouse, Tobe shot a variety of material, almost exclusively on an Eclair NPR, including Educational PSAs & Somewhere in the area of 60 television commercials including the very 1st commercials that future Charlie's Angel, Farrah Fawcett, ever did
 - Tobe, though not technically a UT student anymore at this time, still hung around the campus shooting hours of footage each day
 - He had familiarity with many in the early UT folk & Psychedelic scenes having run-ins with Janis Joplin
- ... Down the UT Chuck
- Kom Penkel - Jim P. H.

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1965 - 1967

- According to Tobe, at one point he considered making a film about Fat Freddy's Cat from artist Gilbert Shelton's "Furry Freak Bros"
- Tobe was on campus during the August 1966 Tower shooting incident, with Charles Whitman, as was Ron who took the photos that would be used in the Special Whitman issue of Life Magazine
- In 1965, Tobe & Bob Burns would meet at an after party for a local theatre production
- 1967 would have Tobe directing educational material, including at least one documentary -
"A Way of Learning"
- "Kim Penkel - The Bell"

Silent short film
Tobe saw at the
State Theater

"Noel Black's
Skater Dater"

inspired Eggshells
- possibly 1st
skateboard movie
from 1965

Au Revoir Charlie
(Goodbye Charlie)

1964 Comedy also
inspired Tobe

First Baptist
Church of Austin

- Anne S. Lewis

968 - 1970

- Tobe teams up with Youth group leader Fred Vail, following the musical trio, Peter, Paul, & Mary, filming the groups concerts for their tour that year, as well as more candid antics & political discussions
- Sometime around 1968 & 1969 (though as late as 1970 is quoted by Wayne Bell) production begins filming for Tobe Hooper's "Eggshells"
- While filming Eggshells, Tobe would meet future collaborators Wayne Bell & Kim Henkel working on set

1970 - 1972

- Peter, Paul, & Mary: The Song is Love premieres on PBS
- Eggshell's Filming Wraps & it is premiered in Austin
- Tobe gets a small, now speaking acting role in J.D. Feigelson's "The Windsplitter"
- Many of Chain Saw's crew would work on The Windsplitter including Sallye Richardson, Kim Henkel, Ron Bozman, & Jim Siedow
- During the final few days of Christmas shopping before Christmas, Tobe finds himself uncomfortably stuck in a crowd of manic last-minute shoppers
- standing in line, he saw a wall display containing chainsaws & he had the idea to use one to dissipate the crowd

1972 - 1973

Montgomery Wards
near Highland Mall

- After his encounter with the shoppers and chainsaw daydream, Tobe went immediately home from Montgomery Wards & started piecing together the main structure of what would become The Texas Chainsaw Massacre

- Kim & Tobe Write the 1st draft of their new chainsaw movie, which they initially blessed with the working title "Headcheese"

- Kim made his way to Tobe's house of W. 12th from Watterson Ave, where he lived

- A second draft was penned & eventually the script was considered finished, being written during the early part of 1973 during Jan &

972 - 1973 ^{Montgomery Wards} near Highland Mall

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1973

- Tobe hires Daniel Pearl to be Chasin Saw's Cinematographer, after seeing his work at the film lab that both Daniel's Production house, Shootout, & Tobe's, Filmhouse, used.
- The film was a drug bust training film
- Daniel gets Richard Saenz to front production \$10,000 on top of their budget so far, in order for filming to begin
- Daniel brings Ted & Larry on as sound recordist & editor
- Daniel & Ted's Wives are also hired as the makeup artist & caterer, respectively

1973

- Filming for Chain Saw begins on July 15, 1973
- The cast comprising of mostly UT Drama students gets hired after they auditioned for Tobe & Kim
- Ted donates his van to be Chain Saw's Film van / Picture truck & Daniel's near identical one became the grip truck
- The Production gets shut down in late July, with Producers allegedly demanding that Tobe draw up a "Shot List"
- Production resumes after a one week hiatus

1973

- one of the first things shot when they returned was Daniel "swing shot"

- Bill Vail's & Teri McMinn's death scenes are shot, on that day with Sally ~~Nicolaou~~ bringing her & Ted's 3 year old daughter Corinne, scaring her greatly once she walked in the house to find a masked Gunner sawing Bill Vail while the hanging Teri screams

1973

- Production finds out about a large Cannabis crop that was being grown behind the house by the home's tenant, a man called Smokey
- ~~Smokey~~ Smokey tells cast/crow to help themselves to his ~~marijuana~~ marijuana, so long as they don't take it off the property
- The 27-hour dinner sequence is filmed on Aug. 18th
- The "Marijuana Brownies Incident" occurs when Gunnar & Marilyn are filming the night chase scene

1973

- The film's ending sequence is filmed on September 1st & 2nd, marking the end of Principal photography
- The cows by the Slaughterhouse scene was filmed after production in Hillsboro, just south of Dallas
- Close-up shots of Marilyn's eyeballs using a microscopic lens, is filmed at the Shootout offices - or Larry Carroll's apartment
- The very last thing shot was a new intro devised by Warren Skornen, with a corpse statue decaying on a tombstone

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1973

- Editing lasts more than a year
With Larry Carroll leaving for
~~the~~ other work, leaving
Salge Richardson & Tobe to
finish editing in his
living room
- Wayne & Tobe record SFX
& the film's score
- The investors, with Key help
from Skaren seek
distribution for the film

One night during a poker game
the title "The Texas Chain Saw
Massacre" suddenly comes to
Kaaren, & Tobe likes it

1973 - 1974

- A print now ^{Blown up to 35 mm} completed was being shown around
- Bryanston saw it & acquired it
- They got all the materials from Todd/AD & the lab in LA & re-color timed it there
- Bryanston stuck their own timing & their print looked green (Kim)
- They printed wheels backwards

973 - 1974

A print now ^{Blown up to 35 mm} completed was being shown around

- Bryanston saw it & acquired it

- They got all the materials from Todd/AD & the lab in LA & re-color timed it there

- Bryanston stuck their own timing & their print looked green (Kim)

- They printed wheels backwards

11/3 - 1974

- Original \$60,000 budget
now divided between:

Bill Parsley (\$40,000)

Bob Kuhn (\$9,000)

Kim's Sister (\$1,000)

Richard Saenz (\$10,000)

- Investor Corporations created
with the help of Kuhn:

- Parsley's MAB owned 50%
of the Picture

- Kim & Tobe's Vortex Inc.
owned the other 50%.

- They gave Parsley half
while filming for more
money

- During Post-Production Bill
Witliff put up another
\$23,500 for a \$125,000
total

1973 - 1974

- Premiere was Oct. 11, '74
- Bryanson Pictures distributed, a relatively new company formed by members of the Peraino family
- Louis "Butchie" Peraino was President
- Before they acquired it, SKaaren showed the film at Crown International, 20th Century Fox, Warner Bros., Columbia, & Universal Pictures who all turned it down
- TCM Press conference in Dallas
- Luncheon at the Fairmont Hotel

- 2nd Week of October
Bryanston Pictures Schedules
a press junket in Dallas, TX,
hosting a luncheon in the
Fairmont Hotel
- Tobe was in attendance, along
with Producer (Ron Bozman?)
makeup artist Dottie Pearl, &
the film's cast including Marilyn Burns
- Tobe & the crew/cast spoke to
the press/audience telling them
in great detail how the film's special
effects were accomplished
- Conference room decorated with
dimly-lit candles flickering in the
dark room, alongside a display of
bones, skins, & Grandma
- The arm chair & Leather face masks
sat decorated on the table
- Marilyn Burns & Gunnar Hansen,
the film's stars were at the lunch
event
- Gunnar explained that he taught
freshman English Composition at UT

- only footage shown was a 3 min clip of Leatherface chasing Sally thru the woods at night
- TCM released by Bryanston thru Stan Levenson Associates, Inc. out of Dallas
- Dr. Barnes was there, ~~W. E. Barnes~~ W. E. Barnes, Plastic Surgeon talks about ~~Grand~~ Grandpa makeup on John Dugan
- Art Director Bob Burns talks props & animal parts

1973 - 1974

- Initial negotiations made in LA, then distribution contracts were signed by Skaaren & Ron Bozman in New York
- Skaaren & Bozman secured 35% of Bryanston's worldwide profits from the film, with \$225,000 up front
- Skaaren received a \$5,000 fee, 15% of Vortex & a further 3% of the film's gross profits
- David Foster received a \$500 fee & 1.5% of Vortex's profits

1973 - 1974

- Bryanston's accounting over 18 months claimed their 35 % had netted only \$5,700
- But earlier they'd announced in a full-page trade ad ~~of~~ taking \$ over \$600,000 in the first 4 days!
- After 6 months of auditing Bryanston's books, Bob Kuhn was hired to sue Bryanston

1973 - 1974

- New Line Cinema would go on to re-release Chain Saw & home video rights were sold to Charles Band's Wizard Video for \$200,000

Box office receipts of the 1st 7 years total anywhere from \$30 million to \$100 million

1974 - 1976

- Chain Saw Played at the London Film Festival in 1975 (Outstanding Film of the Year) Award
- Played at Director's Fortnight at Cannes in 1975
- Won the Jury's Special Prize at Avoriaz in 1976
- Won prizes at the Trieste Festival & Antwerp Festival in 1976
- "Survived The Texas Chain Saw Massacre" badge Pins handed out at the 1st English screenings

~~1970s~~ 1970s

- Tobe & Kim wrote a script called "Bleeding Hearts", a period piece set in Phoenix & LA in the 30s, loosely based on the Winnie Ruth Judd murders
- Tobe & Kim headed out to LA to make Eaten Alive, then they won a 3-picture deal with Universal
- One script that was ~~written~~ written for Universal was called "Viper" - a film that would be centered on a series of murders taking place in Hollywood by a character using a ~~special~~ peculiar instrument. He wouldn't actually kill, just snatch eyeballs out etc.

"Beyond the Valley of the Texas Chainsaw Massacre"

703
- Los Angeles

- William Friedkin becomes mentor

- Friedkin was so impressed with Chain Saw when he 1st saw it, that he immediately called Tobe on the phone to discuss it

- Told him if he ever came to Hollywood, he'd be happy to show him around & introduce him to people, including Universal folks who would set up a 3-Picture deal w/ Tobe

- Tobe was in a 7-11 & saw on the cover of People Magazine, a photo of William Friedkin walking out of the movie theater watching Chain Saw with Dino De Laurentiis

Eaten Alive ("Death Trap")

- Mid-70s

- After Chain Saw, Tobe & Kim worked on various scripts

- In 1974, just prior to chain saw's release, Kim told the Texas Monthly Reporter:

"We want to do a broad comedy. Something very looney tunes & merry melodies"

- One script was called Bleeding Hearts

- A Period Piece set in phoenix & LA in the 30s loosely based on the Winnie Ruth Judd Murders

- Tobe called Kim in Texas from LA, asking him to come out and rewrite the Death Trap script
- Wayne Bell comes in to help with the score
 - Glen Glenn Studios
- After Eaten Alive, Kim & Tobe got a 3-Picture deal with Universal
 - Another script was called Viper — centered on a series of murders taking place in Hollywood by a killer using a particular instrument
- Another aborted Tobe Project: The Dark — which he left after only a few days

Late 1970s,

- Producer Richard Kobritz hired Tobe to direct the Stephen King's Salem's Lot TV miniseries
- While working on The Funhouse, Tobe was approached by Stephen Spielberg to direct a film about some kids & a friendly alien, but Tobe was busy
- They collaborated on the Poltergeist project instead
- The Cannon Group 3-Picture deal
 - Lifeforce (Space Vampires)
 - Invaders from Mars
 - Chainsaw 2

John Kenneth Muir's "Eaten Alive at a Chainsaw Massacre: The Films of Tobe Hooper"

- poltergeist controversy during filming (1981-82, LA)
- poltergeist - at least as of 2002 - was the highest grossing Tobe Hooper film
- Besides TCM, another one of Tobe's films that received critical acclaim was his 1986 feature "Invaders From Mars"
- Tobe was the 1st director in Hollywood to collaborate with Spielberg
- TCM was banned in the UK for over a dozen years
- Many of Tobe's films were overlooked/misinterpreted during release by audiences & critics prone to seeing horror as low-brow
- The Funhouse (1981) was ignored by critics, while his space epic Lifeforce (1985) was "savagely attacked" though these & others in his filmography have since become regarded as cult classics
- Salem's Lot, while being one of the best Stephen King adaptations, was glossed over for being a "TV movie"
- TCM2 & Invaders From Mars both earned praise as political satire among critics, but were seemingly too avant garde for audiences
- Most of Tobe's productions have been problematic
- Both mainstream filmgoers & critics alike can come together in agreement about the 2 most standout films in his career:

The Texas Chain Saw Massacre (1974)
&

Poltergeist (1982)

- Tobe left the Set of Eaten Alive (then Death Trap) before the film was completed due to a dispute with the producers
- Cannon Films went bankrupt before Night Terrors (1993) could be released theatrically, so it went straight to video
- For budgetary reasons, The Mangler was shot in South Africa with a foreign crew - so the end result doesn't seem very American
- As a boy, he read Bill Gaines' EC Comics
- "Nostalgic love for short-form, comic horrors"
- "[Tobe] is maestro of the homage"
- "Hooper's films reflect the era (late 1940s-50s) of his youth in mood, setting, & art design"
- "Tobe is champion of the surreal in film & the excesses (and strange beauties) of unpredictability"
- TCM & Surrealism
- Tobe was a devotee of Surrealism & nostalgic homage
- Tobe is "the Lewis Carroll" of Horror

- Tobe was Silent Gen
- Claims his father DID own a movie theatre in San Angelo, TX
- Early love of Magic
- At Age 8, Tobe was working as a "paid professional Magician"
- EC Comics

Tobe was a paid performing magician at 8

By age 10, he was making 8mm features, including a 7th grade Frankenstein adaption for his Science class called "Face of a Dead Man" - Where he utilized sound for the 1st time

- His parents divorce & then his dad dies in his teens
- Car accident around 1961, spent time in hospital
- Attended UT in the film dept. (1962) & began to pursue filmmaking seriously
- At the State Theater, Tobe saw a short subject called "Skater Dater" by Noel Black - a dialogue-free, basically silent, short film that was nominated for an Academy Award
- Tobe saw how cheaply / simply it had been made & he realized that he too could make a film out of the Hollywood system

Tobe did not
direct a Music Video
for The Cars

"Nostalgic love for
Short-Form, Comic
horrors"

L.M. Kit Carson
quote Contrasting
Hooper & De Palma +
Romero's "Sophistication"

Hooper, "a
Surrealism" +
"nostalgic" homage

Tobe = The Lewis
Carroll of Horror

Around 5 dozen
commercials with
Filmhouse

Down Friday Street
won award at the
New York Film & TV
Festival

Fact:

As of 2002,
Poltergeist was the
highest-grossing Bill Gaines'
Tobe Hooper film EC Comics

"[Tobe] is maestro
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the surreal in film
& the excesses
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of unpredictability

The Heisters,
1963, at 20

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& art design"

"a climax beyond
a climax beyond a
climax"

Surrealism

- Tobe age 10
making silent
8mm shorts, including
his Frankenstein
school project film

- Gein Arrested
Dec. 1957

- Tobe born Jan. 1943
- 14, almost 15

- Saenz \$10,000
in cash
- Vortex % Pts

Press announcement
in Dallas at the
Fairmont Hotel
with props

- Gunnar: 6'4", 275 lbs
- M.A. in Scandinavian
Studies at UT

Tobe injury
on set:

- he leaned back
& the wooden
boarding on the
porch cracked &
the chair slipped
thru

Bryanston
Pictures went
out of business
in 1976

- 5 1/2 Week shoot
- 50 person crew

Tobe flew back
into a pile of
2x4s w/ 6 in.
heavy-duty nails
& he got impaled

- At the end of San Francisco
Production Sneak Peak w/
The Taking of
Pelham One, Two,
Three (1974)

Gunnar's salary
was just \$2,800

Tobe & Kim
Project:

"Bleeding Hearts"

Collaboration
with William
Friedkin &
L.M. Kit Carson
called Dead &
Alive

Won the
outstanding film
of the year award
at the London
Film Festival

April 17, 1975

- The Austin Film & Video Festival opens with a screening of TCM at the Ritz Theater
- 8pm - midnight(?)
- 10:10 pm TCM goes on

May 9-23, 1975

- 28th Cannes Film Festival
- TCM at Directors' Fortnight alongside fellow US film "Milestones" by Robert Kramer & John Douglas

April - May 1976

- Production for Death Trap AKA Eaten Alive begins
- Shot over 3 weeks at Raleigh Studios in Hollywood, primarily
- some filmed in Amarillo, TX

April 22, 1976

- Film half finished, shot on CA soundstage

May 13, 1976

- Filming begins in Amarillo, TX

- August 18, 1976
 - producer ~~Mardi Rustam~~ ^{Mardi Rustam}
 - set up his own distribution company for the film
 - originally planned a September 8, 1976 release in 600 movie theaters

- November 30, 1977
 - Los Angeles opening

- March 1979
 - Tobe plans to direct an untitled spoof on exploitation films

- July 10, 1979
 - Filming begins in Ferndale, CA with a \$4 million dollar budget

- August 29, 1979
 - Filming wraps

~~November 17-24~~
~~November 17-24~~
~~November 17-24~~

- November 17-24, 1979
 - originally ~~aired~~ ^{aired}